

THE 100TH ISSUE



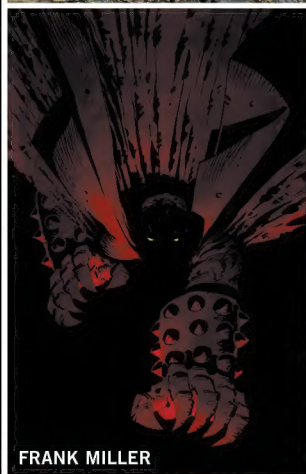
100

4.95 USA
7.80 CAN

SPAWN.COM



TODD McFARLANE

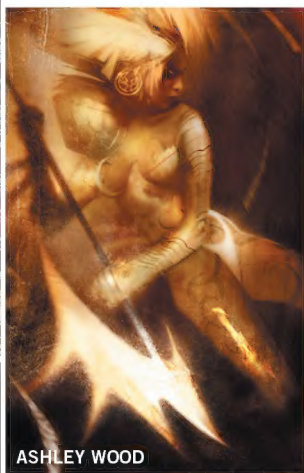


FRANK MILLER



ALEX ROSS

TODD McFARLANE AND IMAGE COMICS PRESENT
SPAWN 100 | MILESTONE



ASHLEY WOOD



MIKE MIGNOLA



GREG CAPULLO

DEDICATED TO
WANDA, CYAN, KATE and JAKE

PLOT
BRIAN HOLGUIN
TODD McFARLANE

STORY
BRIAN HOLGUIN

PENCILS
GREG CAPULLO

INKS
DANNY MIKI
TODD McFARLANE

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COLOR
BRIAN HABERLIN
DAN KEMP
HABERLIN STUDIOS

SPAWN 99 SUMMARY

Angela halts an army of angels from going to war on Earth's behalf and then comes to the aid of Spawn in his battle against Urizen. Together, harnessing the elemental power of nature, they return Urizen to an Earth-bound prison. Meanwhile, Terry rushes Wanda to the hospital while Granny urges Cyan to protect the "sad man" by using her mind. After their victory against Urizen, Spawn and Angela question the Earthbound demons Ab and Zab and finally learn that it was Malebolgia who set Urizen upon the Earth.

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SPAWN CREATED BY
TODD McFARLANE

THE EIGHTH CIRCLE
OF HELL...

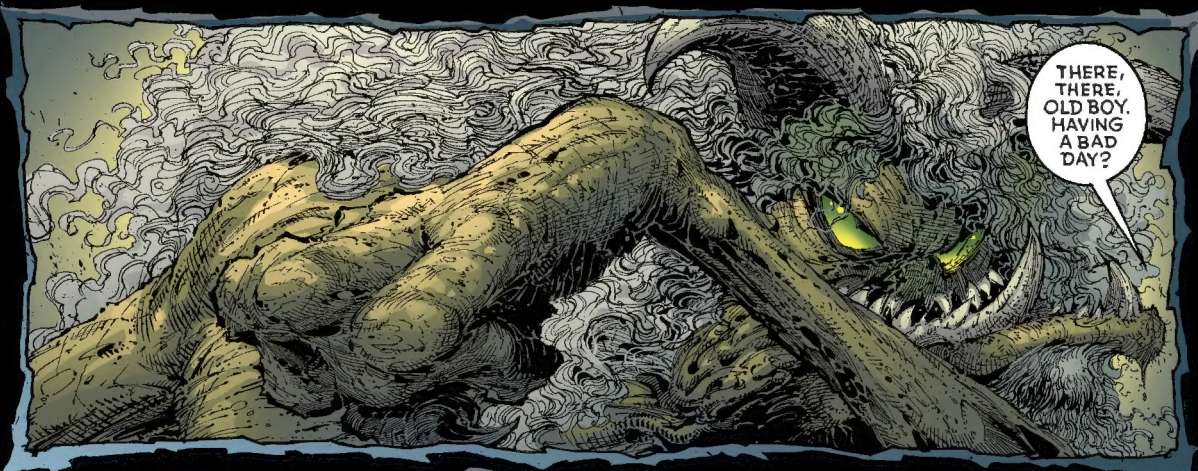
THE AIR IS STALE AND STILL,
HEAVY WITH THE STENCH OF
SEARED FLESH AND BRIMSTONE...

ECHOING WITH THE TORTURED
SCREAMS OF THE DAMNED.

ONE VOICE CAN BE
HEARD ABOVE THE
INFERNAL CHOIR.

AAA
HHH
GGH!





THERE, OLD BOY. HAVING A BAD DAY?



YOU LOOK TERRIBLE. YOU LOOK LIKE SOMEONE WHO'S JUST LOST EVERY-THING.

SOMEONE WHOSE GILDED DREAMS OF EMPIRE HAVE CRUMBLLED TO ASHES. SHAME.

Do... not... mock... me...
My wrath is considerable. You do not want to face it.



I HAVE TO ADMIT, MALEBOLGIA, I'M RATHER IMPRESSED. WHO'D HAVE GUESSED THAT YOU WOULD BE SO... CUNNING?

YOU'VE ALWAYS BEEN SUCH A CLUMSY, OBVIOUS SORT. BLOOD OATHS AND BUTCHERY.

STILL, YOU GAMBLLED EVERY-THING. AND YOU LOST. TIME TO PAY THE PIPER.



And you think you're here to collect?

PERHAPS.

You are out of bounds. This is still my realm. My power here is absolute.




Now go! I do not answer to you.

NO YOU DON'T. NOT YET.




TELL ME
MORE...



I
CAN'T...
...MALEBOLGIA...
...YOU DON'T
KNOW WHAT
HE'LL DO.




MALEBOLGIA
IS THE LEAST
OF YOUR
PROBLEMS.
TALK.



HE-- HE
SAID HE
ALWAYS KNEW
IT WOULD COME
TO THIS...



COME
TO
WHAT?



THAT YOU
COULDN'T BE
COUNTED ON. THAT
SOONER OR LATER
YOU'D FLAKE.

WHEN YOU
WALKED AWAY,
YOU LEFT A VOID.
THE BALANCE
BETWEEN HEAVEN
AND HELL WAS
SKEWED.

HE HAD
US UNLEASH
URIZEN. HE
WANTED THE
WAR TO BEGIN,
FOR THE
ARMIES OF
HEAVEN AND
HELL TO
COVER THE
EARTH.

HE WANTED
ARMAGEDDON.



WHY?
WHY?

TO
TAKE OVER
HELL. ALL
OF IT.

WHILE THE
ARMIES OF HELL
WAGED WAR ON
EARTH, HE WAS GOING
TO USURP THE OTHER
EIGHT CIRCLES... HE
PROMISED US
POWER... HE...



ENOUGH.
GO. GET
OUT OF MY
SIGHT.



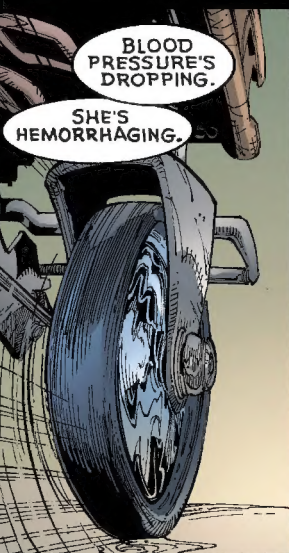
YOU SURE
THAT'S A
GOOD IDEA,
SPAWN?



THEY
DON'T MATTER
NOW. ONLY
MALEBOLGIA
DOES.



QUEENS,
NEW YORK.



BLOOD
PRESSURE'S
DROPPING.

SHE'S
HEMORRHAGING.

SIR,
PLEASE IF
YOU COULD
COME WITH
ME.

NO!
THAT'S
MY
WIFE.

WHAT
THE HELL
IS GOING
ON?

SIR,
IF YOU
COULD PLEASE
STEP BACK.
WE NEED
ROOM.



WANDA!

SIR
I'M SORRY
BUT YOU
CAN'T--



WON'T
SOMEONE
TELL ME
WHAT THE
HELL--

TERRY...



TERRY...
I'M
SORRY...



I'M HERE
BABY.
I'M HERE.



WANDA!

SIR,
YOU CAN'T
GO IN
THERE.



WANDA...



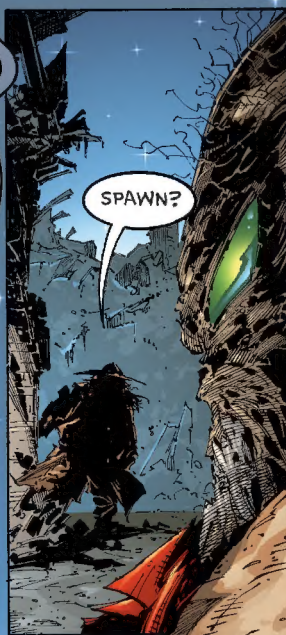
--MALEBOLGIA AS THE SOLE RULER OF ALL HELL. IS THAT EVEN POSSIBLE? I CAN BARELY GET MY MIND AROUND IT.

HE SAID HE KNEW. HE SAID HE KNEW IT WOULD COME TO THIS. THAT I OPENED THE DOOR FOR HIM.



I THOUGHT I WAS FREE, BUT... HE KNEW. HE COUNTED ON ME.

I HOPE YOU'RE NOT THINKING ABOUT DOING ANYTHING STUPID. BESIDES, YOU CAN'T TRUST WHAT HE SAYS.



SPAWN?

I HAVE BEEN A COWARD FOR FAR TOO LONG. I HOPE IT'S NOT TOO LATE FOR AN OLD MAN TO TRY AND MAKE THINGS RIGHT.

COME WITH ME. THERE'S THINGS I MUST TELL YOU.



SHORTLY...

THE ALLEYS. WHY DID YOU BRING US HERE, COGLIOSTRO?

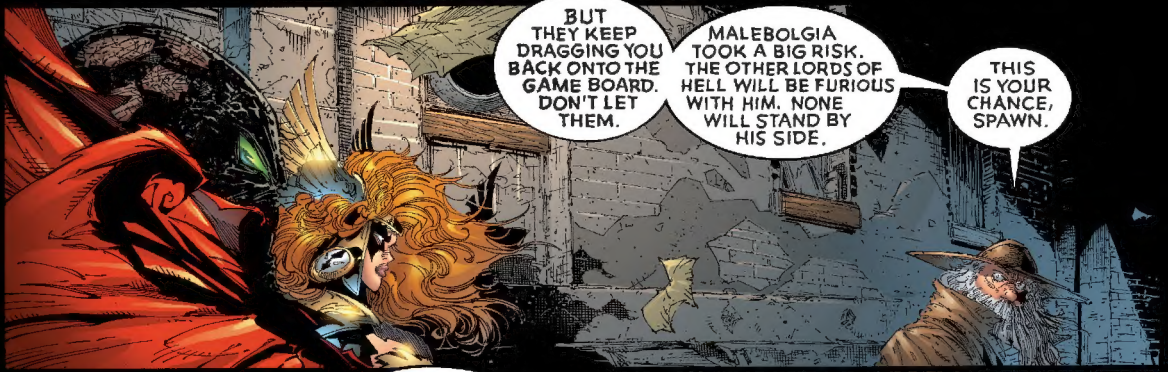
THIS IS WHERE IT BEGAN. THIS IS WHERE YOU WERE BORN. WHERE WE FIRST MET.

I TOLD YOU I WANTED TO HELP YOU. HELL, I TOLD MYSELF THAT, TOO. BUT THE TRUTH IS, I REALLY WANTED TO HELP MYSELF.

I'VE WALKED THIS WORLD WITH MY CURSE FOR CENTURIES. I THOUGHT YOU COULD FIND A WAY TO FREE US BOTH.

I TRIED TO TEACH YOU THE RULES OF THE GAME. BUT YOU WERE MORE DARING. YOU CHOSE NOT TO PLAY AT ALL.





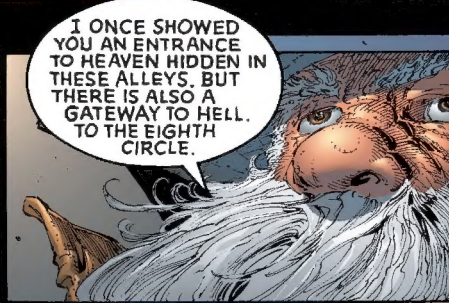
BUT THEY KEEP DRAGGING YOU BACK ONTO THE GAME BOARD. DON'T LET THEM.

MALEBOLGIA TOOK A BIG RISK. THE OTHER LORDS OF HELL WILL BE FURIOUS WITH HIM. NONE WILL STAND BY HIS SIDE.

THIS IS YOUR CHANCE, SPAWN.



SOONER OR LATER, ALL MEN MUST BURY THEIR FATHERS.



I ONCE SHOWED YOU AN ENTRANCE TO HEAVEN HIDDEN IN THESE ALLEYS, BUT THERE IS ALSO A GATEWAY TO HELL. TO THE EIGHTH CIRCLE.



IT IS HERE, WHERE YOU FIRST APPEARED ON EARTH. THERE'S ONLY ONE WAY TO FREE YOURSELF FOREVER.

I THINK YOU KNOW WHAT IT IS.



YOU'RE BOTH INSANE. YOU KNOW THAT, RIGHT?

I HAVE NO CHOICE.

YOU ALWAYS HAVE A CHOICE, BUT IF THIS IS WHAT YOU WANT--



THANK YOU. BUT I HAVE TO DO THIS ALONE.

LEAVE ME, ANGELA. PLEASE.



GOOD LUCK, SON.

HELL
IS NOT
A PLACE.

IT IS NOT
AN IDEA.

IT TRANSCENDS
ALL CATEGORIES
OF THOUGHT.

BUT IT IS VERY
REAL. HEWN
AND SHAPED
BY THE FEAR
AND PAIN AND
ANGUISH OF
THOSE WHO
DWELL THERE.

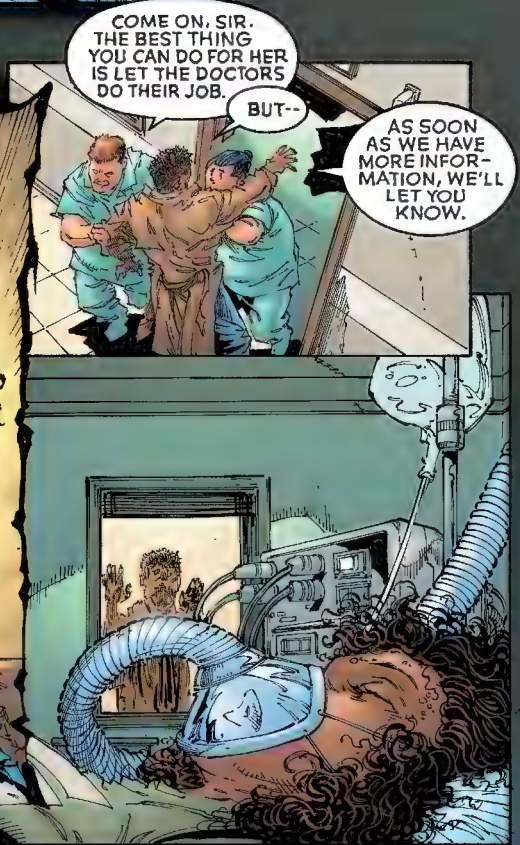
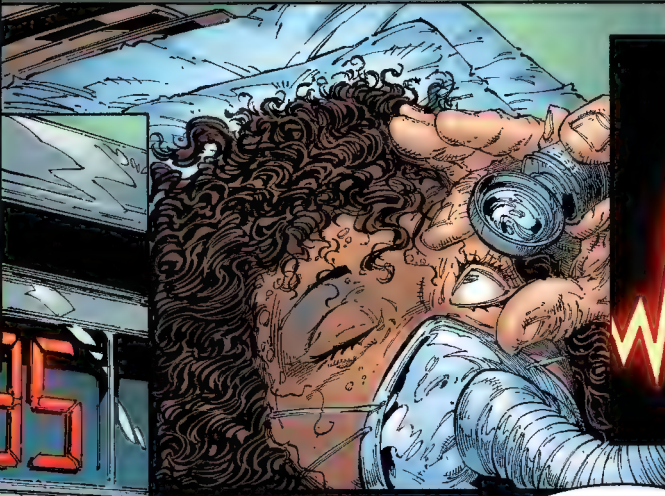
ITS LAND-
SCAPE IS IN
CONSTANT
FLUX.


IT IS DIFFERENT
FOR EVERYONE,
YET IT IS THE
SAME HELL.

SPAWN
DESCENDS
THROUGH
THE SPIRALING
DEPTHS,
EVERY STEP
DELIBERATE
AND WITHOUT
HESITATION.

HE IS A SOLDIER,
BORN FOR THIS BATTLE.

HE IS A
SWORD,
FORGED AND
TEMPERED IN
THE FLAMES
OF PERDITION.





FROM THE
SHADOWS,
THEY CRY
OUT AT
HIM.

THEY MOCK AND
TAUNT, SPIT
AND CURSE.

SOME
BLAME HIM
FOR THEIR
TORMENT.

SOME LOOK
ON HIM AND
KNOW HOW
SMALL THEY
REALLY ARE.

AND OTHERS
LAUGH TO
THEMSELVES
AT THE
ABSURDITY
OF IT ALL.

BUT NONE
DARE LIFT A
FINGER TO
HARM HIM.



HELLSPAWN!



YOU
SON OF A
BITCH!



YOU
TRICKED ME.
I THOUGHT WE
HAD A DEAL. I
OFFERED YOU A
NEW LIFE AND
YOU SCREWED
ME!



HEY!
DON'T TURN
YOUR BACK ON
ME. LOOK
WHAT YOU'VE
DONE!

DAMN IT!
LOOK WHAT
YOU'VE DONE
TO ME!



YOU
DID IT TO
YOURSELF.
ALL OF
YOU.



NOW LIVE
WITH IT.

ONCE, THERE WAS A MAN NAMED
AL SIMMONS, WHO TRADED HIS
SOUL TO THE DEVIL FOR THE CHANCE
TO SEE HIS WIFE AGAIN.

The
return of
the prodigal
son. How
appallingly
biblical.

NOW, THAT
WHICH
WAS ONCE
SIMMONS,
HAS
RETURNED
TO FACE
THE THING
THAT MADE
HIM.

You knew
this day would
come, didn't you?
Somewhere,
deep down, you
must have
known.

YOU MUST HAVE
KNOWN IT, TOO.

Perhaps
I did. And
here you are.
What do you think
you'll accomplish,
I wonder?

Have you
come for
revenge?
Have you
come to
slay all the
hordes of
hell?

NOT ALL,
MALEBOLGIA.
JUST YOU.

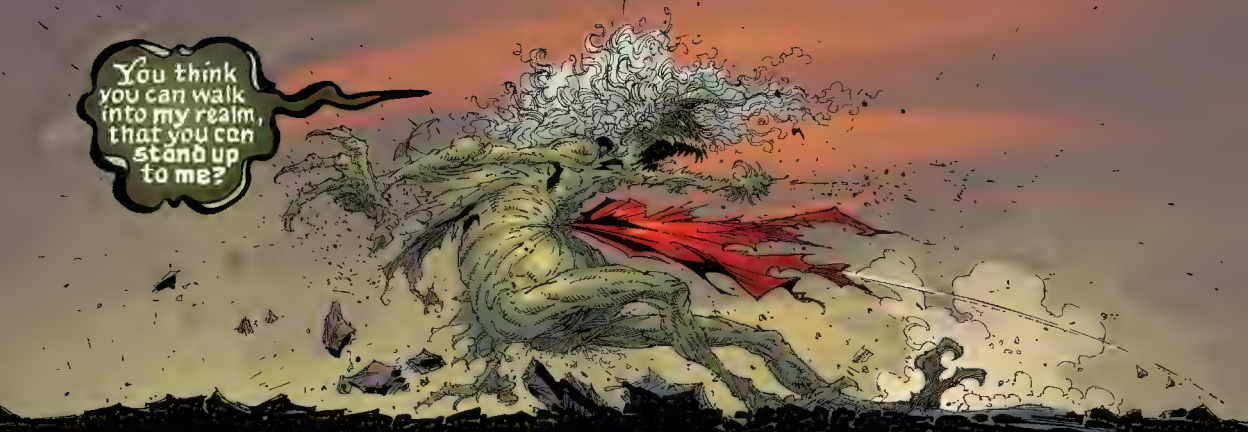


FIGHT
ME,
MALEBOLGIA.
DESTROY
ME.


DESTROY
ME OR BE
DESTROYED.

ONE
WAY OR
ANOTHER,
THIS ENDS
HERE AND
NOW.

You sad,
pathetic
little
creature



You think
you can walk
into my realm,
that you can
stand up
to me?



IT'S OVER,
MALEBOLGIA.
YOU DON'T OWN
ME. I AM NO
ONE'S SLAVE!

I
WON'T
BE PART
OF YOUR
GAME.

Spare me
the dramatics,
you little turd. What
makes you think you
have any choice?

Do you
think you're
anything other
than what
I allow you
to be?

UUGHN.

Do you
imagine
there's a
thought
in your
brain that
I didn't put
there?

I made
you. I can
unmake
you in an
instant.

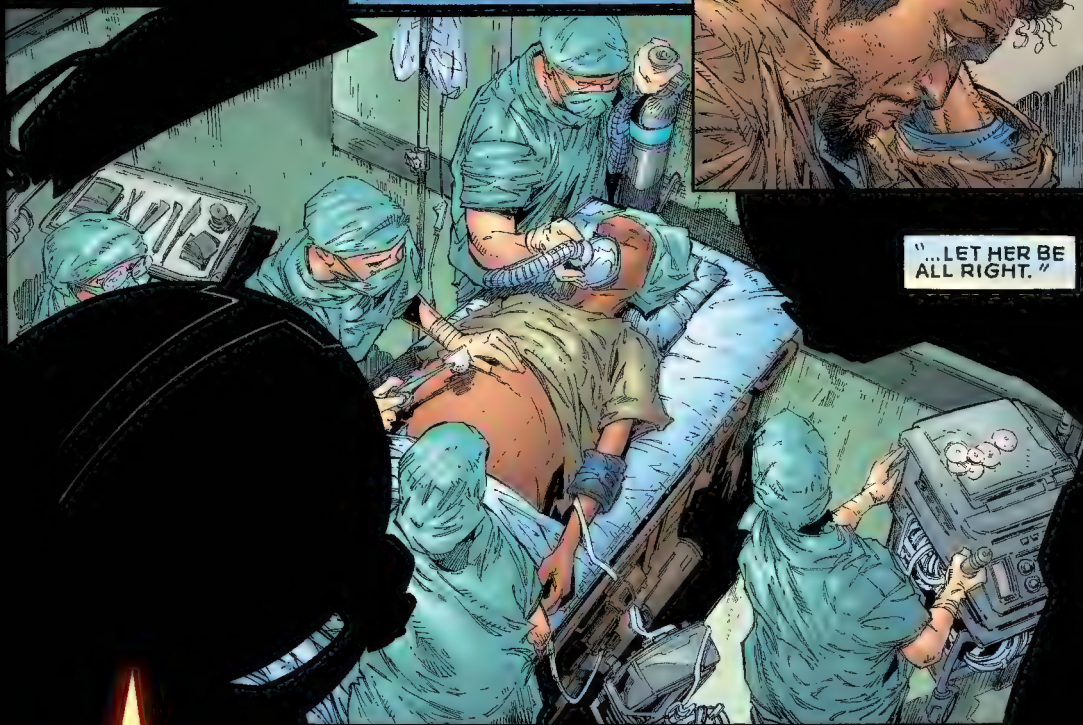
NOOO!

We become
the things we
hate. Did you not
know that? Destroy
me and you will
become me.

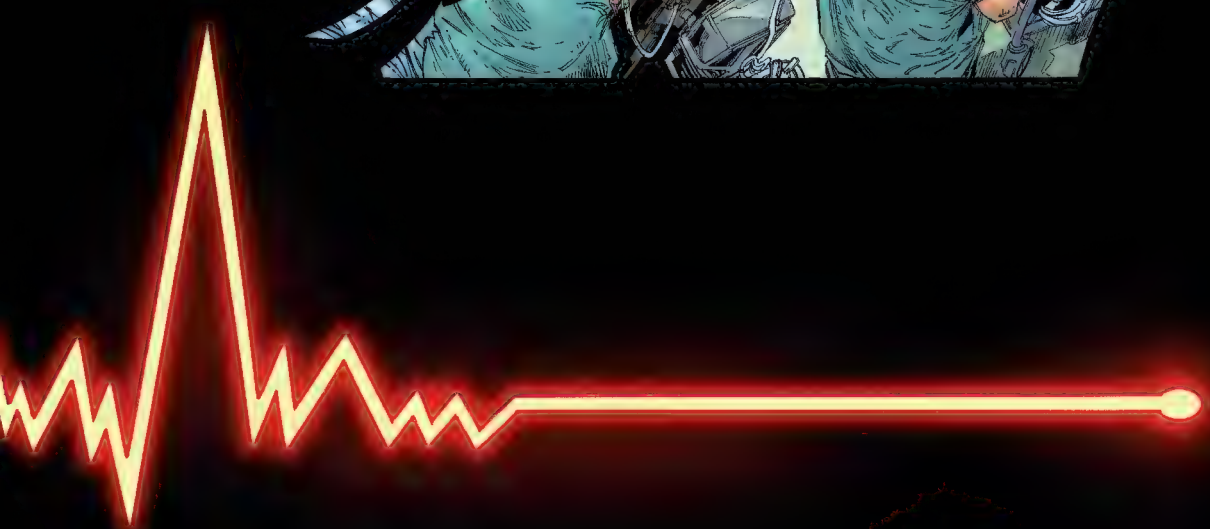
Are you
prepared to
do that?
To take my
place? I don't
believe
you are.

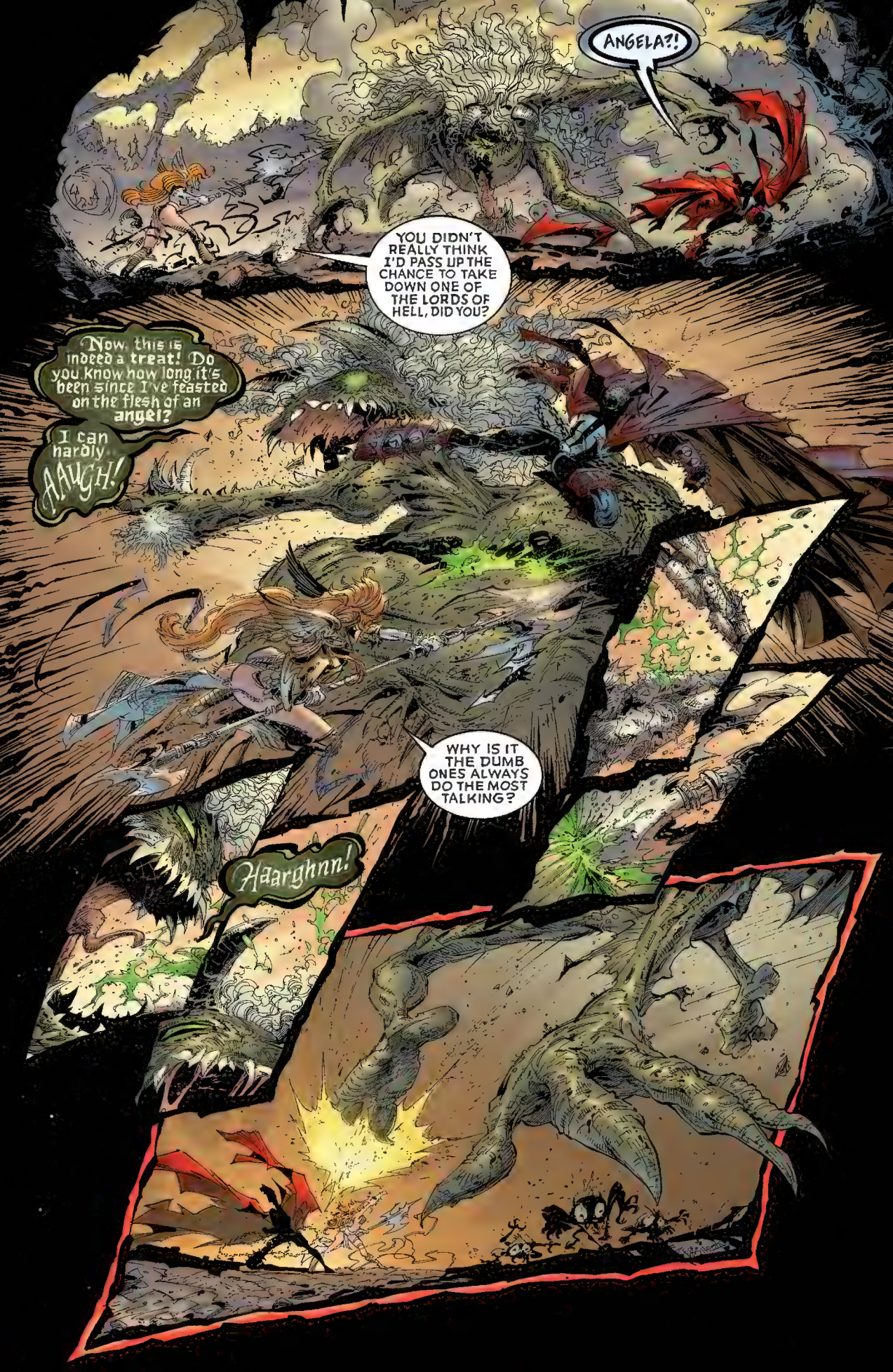
YOU
KNOW WHAT,
MALEBOLGIA?
I FOR ONE
DON'T GIVE A
RAT'S ASS
WHAT YOU
BELIEVE.

MATERN



"...LET HER BE ALL RIGHT."





ANGELA?!

YOU DIDN'T
REALLY THINK
I'D PASS UP THE
CHANCE TO TAKE
DOWN ONE OF
THE LORDS OF
HELL, DID YOU?


Now, this is
indeed a treat! Do
you know how long it's
been since I've feasted
on the flesh of an
angel?

I can
hardly

AAUGH!

WHY IS IT
THE DUMB
ONES ALWAYS
DO THE MOST
TALKING?

Haarghnn!



Who do
you think you
ARE?
You are
NOTHING!

I am the
MALEBOLGIA,
LORD OF
HELL!

I am
darkness
and spite
and hatred
and
deceit!

I am
UNHOLY
WRATH!

Look at me!
Look at me and
despair! I am the
BLACK HEART
of the
UNIVERSE!

I am
IMMORTAL.
The slayer of the
righteous and the
devourer of
HOPE!



You little
BITCH!

I am
**GETTING
ON MY
NERVES.**

THAT'S
IT.

HAAOWW!





WELL, MY
FRIEND, IT
LOOKS LIKE
WE'RE TWO
FOR TWO.

SPAWN,
ARE YOU
OKAY?

UH...

REMEMBER
WHERE WE
ARE. I KNOW
YOU DON'T LIKE
IT, BUT YOU CAN
STILL DRAW
POWER FROM
THE FABRIC
OF HELL.

BUT I
THINK WE
BETTER
GET OUT
OF HERE
FAST.

THIS
PLACE
IS PRETTY
UNSTABLE
TO BEGIN
WITH. WITH
MALEBOLGIA
GONE, WHO
KNOWS
WHAT CAN
HAPPEN.

ANGELA...





SPAWN'S
WAR CRY
SHAKES
THE VERY
TIMBERS OF
CREATION,
REVERBERA-
TING
ACROSS
WORLDS.





AND THE RANKS
OF THE DAMNED
FALL TO THEIR KNEES
IN SUPPLICATION.

I MUST SAY,
YOU'RE TURNING
OUT TO BE MORE
USEFUL THAN I
IMAGINED. SAVED
ME THE TROUBLE
OF DOING IT
MYSELF.

BRAVO!

ONE LONE
SOLDIER WALKS STRAIGHT
INTO HELL AND CHALLENGES
HIS LORD AND
MASTER TO COMBAT.
UNTHINKABLE.

AND
BETTER
YET, THERE'S NO
BLOOD ON MY
HANDS.

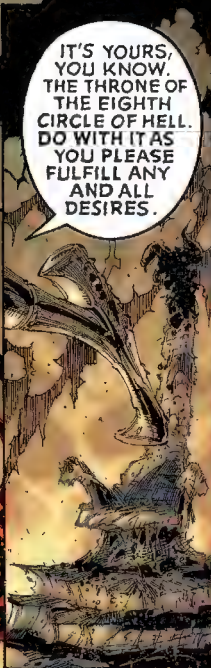
AND YET,
SOMEHOW YOU
WON. HOW DID
THAT HAPPEN,
I WONDER?

IT HAD
TO BE MORE
THAN LUCK,
SURELY.

IN ANY
CASE, THE
KING IS
DEAD...



... LONG
LIVE THE
KING!



IT'S YOURS,
YOU KNOW.
THE THRONE OF
THE EIGHTH
CIRCLE OF HELL.
DO WITH IT AS
YOU PLEASE
FULFILL ANY
AND ALL
DESIRES.



WOULD
YOU LIKE
TO SAY A FEW
WORDS TO THE
FAWNING
MASSSES?

NO.
I HAVE
MADE MY
CHOICE.



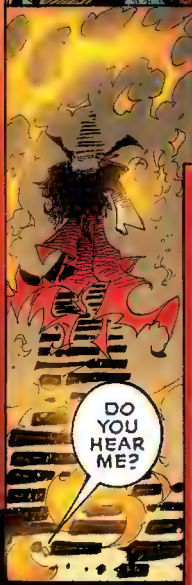
Ok,
YOU HAVE,
HAVE
YOU?



YES, I
HAVE.



DON'T
IMAGINE FOR
AN INSTANT
THAT WE ARE
THROUGH WITH
YOU!

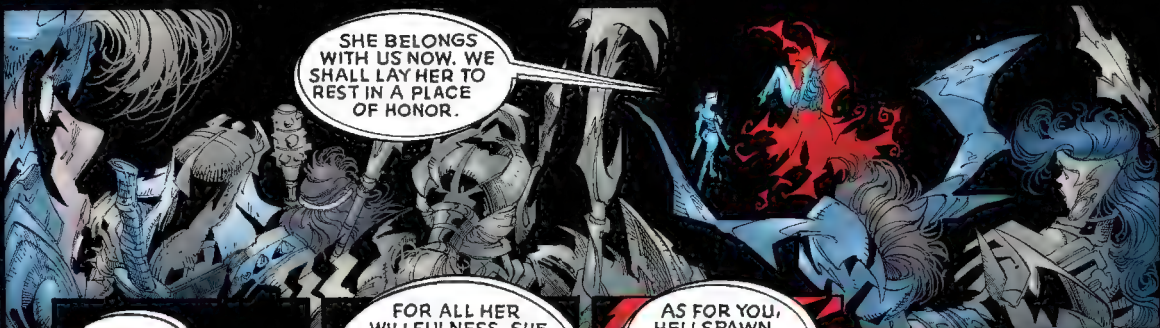


DO
YOU
HEAR
ME?



HELLSPAWN!
WE HAVE
COME FOR OUR
SISTER.





SHE BELONGS WITH US NOW. WE SHALL LAY HER TO REST IN A PLACE OF HONOR.

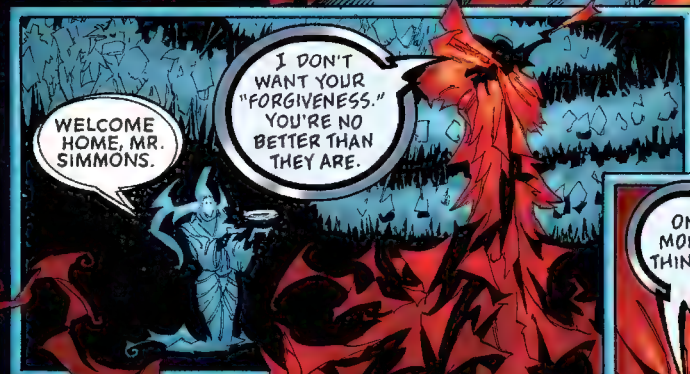
PLEASE...

FOR ALL HER WILLFULNESS, SHE WAS THE BEST AMONG US. BETTER, PERHAPS, THAN WE GAVE HER CREDIT FOR. SHE SHALL NOT BE FORGOTTEN.

AS FOR YOU, HELLSPAWN. THE THRONE HAS A MESSAGE FOR YOU.



YOU HAVE REDEEMED YOURSELF, HELLSPAWN. YOU ARE **FORGIVEN**. THE GATES OF HEAVEN ARE NOW OPEN TO YOU.



WELCOME HOME, MR. SIMMONS.

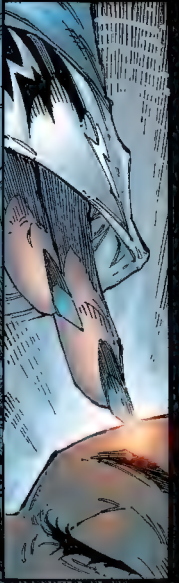
I DON'T WANT YOUR "FORGIVENESS." YOU'RE NO BETTER THAN THEY ARE.



ONE MORE THING...



STAY AWAY FROM MY WORLD.



NNNGG...

WANDA?



--TWINS,
IF YOU CAN
BELIEVE
IT.



THEY'RE
ABSOLUTELY
GORGEOUS.
KATIE IS THIS
LITTLE BALL OF
ENERGY AND
JAKE IS SO
SERIOUS.

AND
TERRY...
TERRY IS LIKE
A NEW MAN. I
SWEAR HE LOOKS
TEN YEARS
YOUNGER. ALL
HIS GRAY
IS GONE.



WE NEVER
DID QUITE
FIGURE OUT WHAT
WAS WRONG WITH
CYAN, BUT IT SEEMS
TO HAVE TAKEN
CARE OF ITSELF.
THANK GOD.



I THINK
GRANNY BLAKE
HAD SOMETHING TO
DO WITH IT BUT SHE'S
NOT TALKING. YOU
KNOW HOW
SHE IS.



ANYWAY,
IT'S BEEN A
CRAZY COUPLE
OF MONTHS
AND I GUESS I
JUST HAD TO
SHARE IT
WITH YOU.

WE'VE
COME SO FAR
AND EVERYTHING'S
SO DIFFERENT NOW.
BUT I WANTED
YOU TO KNOW
I HAVEN'T
FORGOTTEN
YOU.



I WOULDN'T
BE THE WOMAN
I AM WITHOUT YOU.
SIGH SOMETIMES
IT FEELS LIKE YOU'RE
STANDING RIGHT
BY MY SIDE,
SMILING AT ME.

THAT
MEANS SO
MUCH TO
ME.



WE ALL
LOVE YOU,
AL.

REST
EASY.
WE'RE
GOING
TO BE
OKAY.

THE NIGHT
RINGS WITH
DISTANT SIRENS
AND MUFFLED
CRIES. WITH
LOVERS' SIGHS
AND DRUNKEN
LAUGHTER.

ONE VOICE FLOATS
ABOVE THE REST,
ECHOING THROUGH THE
DARKNESS. SOFT AS A
WHISPER AND TERRIBLE
AS THUNDER. CAN
YOU HEAR IT?

"THIS IS MY FATE.
THIS IS WHAT I'VE
CHOSEN TO BE.
THIS WORLD AND
ITS SHADOWS
BELONG TO ME.
NOW AND FOREVER..."

"...I AM
SPAWN."

Capula D.
20
McFARLANE



Reflection

TODD MCFARLANE

LOOKS BACK ON THE

LAST EIGHT YEARS

OF SPAWN



here we are, folks, at issue #100 of the first character I ever brought to

life for Image Comics. The

accomplishment of reaching this

issue is something I am very

proud of, in 1991, when I

decided to leave the safety of

Marvel Comics and start Image

with six other artists, many

people didn't think we would

be able to even get the

company off the ground, much

less sustain it...

THE SPAWN TIMELINE



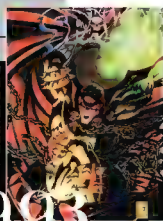
1992

JUNE 1992 The first issue of the Spawn comic book was released and promptly sold some 1.7 million copies, unprecedented for an independent book.



1993

MARCH 1993 The heavenly Hellspawn hunter Angela first appeared in Spawn #9.



1993

DECEMBER 1993 Greg Capullo's first pencilled issue of Spawn was #16, taking over from Todd McFarlane. Much of the book's look today is thanks to Greg's skills and dedication.

THE BEGINNING

Through some of the growing pains that came with starting the company I remember that on June 2, 1992, the first issue of *Spawn* hit the stands. I have a clear recollection of that day given the fact that I was at Golden Apple Comics on Melrose in California where Bill Leibowitz put on a signing for the first issue of *Spawn*. It was in the heyday of comics, when books were selling hundred of thousands of copies. The line for the signing was overwhelming; it snaked out the door, all the way around the block and came around the front of the store on the other side. It was a terrific start. Some of my Image buddies were there to lend their support and *Spawn* was off and running. *Spawn* was the second Image book to come out, trailing Rob Liefeld's *Youngblood* by about a month, and was the beginning of each one of the co-founder's releasing their signature title to kick-start this new company.

At first, we ran into a lot of turmoil and there were negative ideas being expressed about us from different people. Some of it was self-inflicted by us appearing to be naive comic book artists, which is exactly what we were when we left Marvel. We never professed to be businessmen, we were just artists who wanted some freedom. We stubbed our toes along the way trying to get the company going. That resulted in books not coming out on schedule as we tried to write and draw our own monthly titles, and attempting to live up to all the anticipation of these new characters. We were inventing what kind of company Image Comics was going to be. Since the beginning of 1992, the demise of Image has been predicted over and over again. Somewhere along the line, when people stop and pay attention, they'll see that we are in year nine and we are not going away. We may evolve as time goes by, but Image Comics is alive and well and will continue to be so. I'm proud to say *Spawn* has been a vital cog in the existence of this company.

DOWN MEMORY LANE

Let's take a trip down memory lane and go through some of the genesis of who, what and why this character is. The original concept of *Spawn* was created when I was going to high school in Calgary, Alberta, Canada. I was around the age of 17 and in 11th grade. My fascination with comic books had just exploded. I remember that first year of chasing books down, not so much at comic shop stores because they weren't very prevalent then, but at mom-and-pop stores or 7-11 spinner racks. If you wanted back issues you had to send away for them. Getting introduced to comic books at that time – especially the superhero ones – started me on my trip of saying, "Maybe if I hone some of my artistic abilities into comics, I could have a chance at drawing them."

So at 17 I began a storyline called *Spawn*. His costume was essentially the same as you see today minus the spikes and chains. The logo was essentially the same with the skull as the "A." The setting was in a future world, given that at that time, the original *Star Wars* movie had just hit the theatres and was all the rage. Other

than creating the character and doing a mini comic book that I still have somewhere in my portfolio, he was one of 20 characters I created when I was going to college. Later on, when I got a job at Marvel Comics, I kept all those characters stuffed away in the corner until late 1991, when each of the founding Image partners had to come up with a character. Mine was *Spawn*. The word *Spawn* was short for *Hellspawn*, which can either be Hell *Spawn* or Hell's *Pawn*. A pawn is a piece on a chessboard that can be manipulated, which is keeping with the theme of the comic book. The character himself was brought to the real world and modern times instead of the future.

In February 1992, all the Image partners got together for discussions at Marc Silvestri's house in Malibu to show off our characters and get tips from the other guys as to how to make them better. Eric Larsen and Jim Lee weighed in with some good comments and we all went off in our own corners. A few months later *Spawn* hit the ground running. The biggest surprise wasn't the success of the book. I had some reputation on popular books like *Amazing Spider-Man*. No, the biggest surprise was the fact that for the first time we, as individuals, actually controlled the copyright and trademark of our characters; if anybody else had interest in doing anything with them, they had to come to the artist specifically. This is one of the flaws in our model that we wanted to leave as artists; not only did we have to be businessmen we also had to be licensing and merchandising people and wear all the new hats that were being thrown our way.

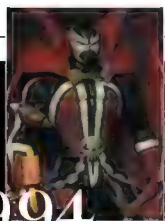
FROM COMIC BOOKS TO...

In the first year of *Spawn*'s existence, a lot of people came out of the woodwork and offered different licensing and merchandise deals. I said "no" to most of them. Only over the course of the next year did I say "yes" to signing a deal that fortunately not only had someone option the rights to *Spawn* as a movie and television show, but actually got both of those produced. A lot of people will tell you that making a deal in Hollywood is one thing, but getting someone to physically produce a program is an arduous process.

That was the beginning of what became the seed that allowed me to say, "Hey, if *Spawn* is this popular in these other mediums, why wouldn't it be popular in something that I was interested in?" One of them obviously being toys. Not being offered what I thought was a reasonable contract with the amount of input that I would need into the toys, I began my own toy company to create action figures for people who might not be comic book collectors.

Since then, McFarlane Toys has continued to grow. And we're still active in our Hollywood department. The *Spawn* animated series led to us doing a couple of music videos that led to us garnering a couple of prestigious awards. But essentially everything that I do right now still stems from this one character.

1994



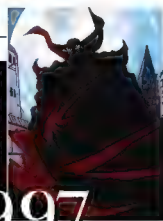
DECEMBER 1994 Todd Toys debuts *Spawn* Series 1 line of action figures. The inaugural series featured *Spawn*, *Medieval Spawn*, *Clown*, *Tremor*, *Overkill*, and *Violator*.

1996



JUNE 1996 *Spawn* issue #50 released. *Spawn* returns to Hell. This issue wraps up several loose ends and sets the stage for *Spawn*'s adventures through #100.

1997



MAY 1997 First season of the *Spawn* animated series appears on HBO. During a three-season run, it won two Emmy awards and developed a dedicated legion of fans.

JUST WHAT IS SPAWN?

Let's see if we can dissect who, what and why this character is. From the beginning, I knew Spawn would have to start off as a superhero adventure. But in the back of my mind I had the idea of evolving him into something different, something more urban and real. I know it's a bone of contention from some fans that there aren't enough super-villains in the book. We'll make sure that we continue to have that balance.

Early on in the game I knew what the story was; as a matter of fact, I know what the end of this story is, too. I've always had the ending of who and what Spawn is and will write that story when Spawn is no longer a viable entity or nobody wants to buy the comic book. I'll come out with guns blazing and tell the climax to this epic and go on my merry way. In a perfect world, Spawn will be relevant to a number of people and will outlive me. I hope I won't ever have to write that last chapter in his book and Spawn will outlive me.

Also, as I try to diversify myself to be bulletproof to the whims and fads of the different mediums I deal with, it becomes harder and harder to please everybody at the same time. The desires of the comic book people are much different than what the toy or television people want. You have to re-invent yourself with different ideas – even if it's the same character – in a way that makes sense to whoever it is that's supporting that particular venture. Not only did I get thick skin early in the game, but I also understood there was no way I was going to make decisions that would please hundreds of thousands of people. All I can do is continue to do my best, live within those decisions and hope that I make more right decisions than wrong ones.

AND I OWE IT ALL TO...

As the years go by I know that what started off with me sitting in a room over my garage writing, pencilling and inking the comic book, I would not be up to issue #100 without the help of many, many talented people. I have a great support staff behind the scenes who help get this book out, the support of my wife and my family, the crew at Image Central and those who are close to me in the Phoenix area. The actual products themselves couldn't have been done without numerous talented artists, writers, letterers and colorists.

The good fortunes of Spawn have been passed on. Though I am still the guiding light behind it, I've had the pleasure of working with some very talented writers – Alan Moore, Neil Gaiman, Frank Miller, Grant Morrison, Beau Smith, Brian Holguin, Steve Niles, Brian Bendis, Paul Jenkins, Alan McElroy and Rick Veitch to name a few – not only on this book but on some of the spinoffs. Artistically, after I wasn't able to hold the reins, Greg Capullo came in as a saving grace and has continued to be there far longer than I ever expected. Other excellent artists I've had the pleasure of working with include Tony Daniels, Angel Medina, Dwayne Turner, Alex Maleev, Nat Jones, Clayton Crain, Ashley Wood and Liam McCormack-Sharp. On the inking quarters we've had Danny Miki,

Chance Wolf, Kevin Conrad and Jonathan Glapion doing a terrific amount of work that has helped contribute to the success. The coloring has been award-winning and has helped evolve the status of the book and includes Todd Broeker, Jay Fotos, Dan Kemp, Mark Nicholas, and at the beginning, Steve Oliff, who did a terrific job before Brian Haberlin came along and gave it his own unique touch. As for the lettering, I've had the luxury of having two of the best in the business, Richard Starkings and his company, who do a terrific job on a lot of the books, and Tom Orzechowski.

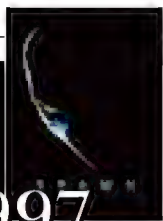
Before going I would like to single out two of those people for going above and beyond the call of duty. One of them is Tom Orzechowski, who has been onboard this comic book since the inception. Tom has been around for 100 issues doing a professional job and was a guy I hand-selected as being the best in the business. Nine years later I still consider him to be the top in his field. I would like to personally thank him for hanging around as long as he has.

And Spawn would be nowhere near what it is if it wasn't for the terrific and very underrated artwork of Greg Capullo. He has not only continued to meet his monthly deadlines – which is an accomplishment in and of itself – but has grown as an artist. If you take a look at his artwork from issue 16-20 and compare it to what he's doing now, you'll see he has come light years in terms of his evolution in both storytelling, camera angles and pure drawing composition. He's gone through a few medical hiccups over the course of the six or seven years he's been around, and has always managed to persevere and keep the book on schedule. As I said earlier, we started this book eight years and four months ago, which if you do your math will add up to 100 months. It was 100 months ago that Spawn came out in June of 1992. And that means no matter how many complaints people have, it has worked out to be a book a month for close to eight and a half years. That would not be humanly possible with the quality there if Greg had not lent his talent and efforts to this book. Although he doesn't get his just dues because he doesn't want to play the political games that would put him at the top of the favored fan charts, I would not trade Greg Capullo for any artist in this business.

I'd like to thank him and with equal enthusiasm thank all of the fans that have come and gone through the doors of all of my adventures throughout the years. Whether you stayed for the whole ride or you've only seen a part of it, if you're just getting into it or you used to do it but moved on to other things, Issue 100 is dedicated to all of you. Thank you.

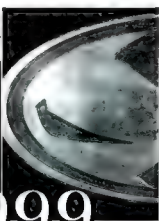
TODD McFARLANE

1997



AUGUST 1997 The long-awaited Spawn live action film is released, starring Michael Jai White, John Leguizamo and Martin Sheen. Grosses some \$100 million.

1999



NOVEMBER 1999 Relaunch of the new Spawn.com. Features a gallery of nearly every cover ever published by TMP. McFarlane's own art department designs and updates the site.

2000



NOVEMBER 2000 The epochal 100th issue of Spawn's is released. The Hellspawn's role on Earth will never be the same.

THE TODD MCFARLANE AND
GREG CAPULLO INTERVIEW

THE MAIN EVENT

here it is, folks, the main event.

we've got todd mcfarlane and

greg capullo one on one, talking

about the evolution of spawn, and

the changes to the look of the book

and the character over the course

of 100 issues. let's have at it.

TODD MCFARLANE From a writing perspective it's easier to track the changes of a character. It's not necessarily that easy to get out of it from an artistic point of view. Have you noticed since the inception of the book a different look or the way you treat Spawn personally?

GREG CAPULLO Absolutely. When I first got on he was very much superhero-ish. He always had the ornate mask and was presented as more of a superhero. You could see his whole figure back of the time, so you saw the big M on his costume. Over time he has become darker and I've tried to make him more vampire-esque by adding little points here and there to his cape, something that could melt in and out of shadows.

TM I agree. It was my intent to morph him over the years. He came out looking like a superhero. He had the cape and marks. You could see his costume and as time has gone by, not only has the cape hidden most of his costume, it's also hidden his anatomy, which is important. When you hide anatomy you don't get to look at the guy and he becomes more of a shape instead of a man. As soon as you can turn Spawn into a shape, that's when he gets the spooky quality about him. We've gone round and round on whether he should be wearing a mask or not. We've also gone into when he has the mask on do we need to show that white mark on it? I think that if people take a look, Greg has done more drawings without the white mark and just the green eye slits. The cape, as it was first designed, was essentially this Superman cape but a little bit bigger and all over the place. Now the cape has become almost leathery like bat wings or talons – something that may injure you if you ran into it.

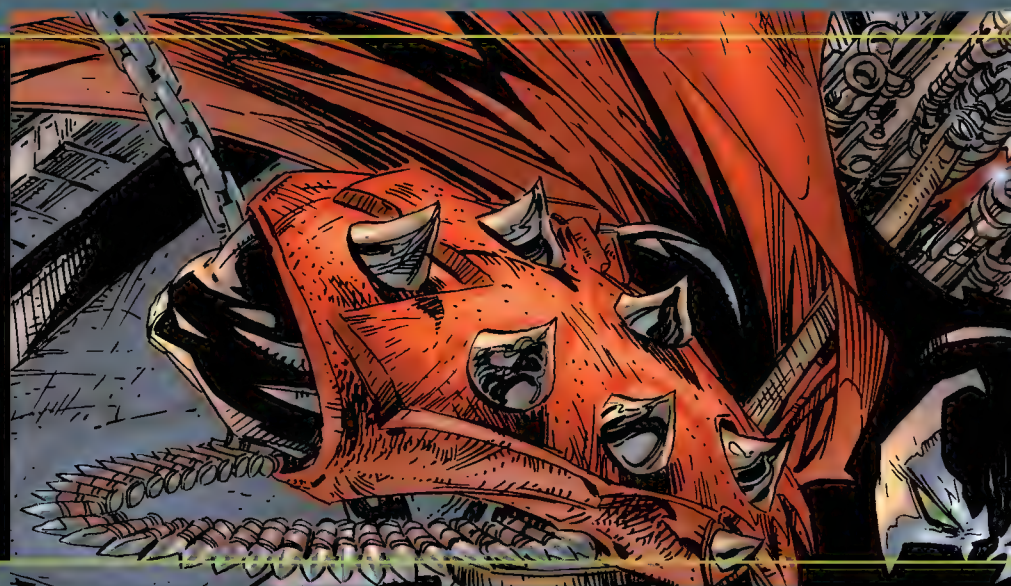
GC I always tried to make it look like a living thing. There are shots where it looks like a bat spreading its wings and other times, like you say, talons. We had an issue where it was slicing. It became solid and sliced through things. That's a way the cape has evolved as well.

TM In terms of the cape, do you think there is any logical length or have you not paid attention to it?

GC To me, it is a matter of design in any given situation. Sometimes I curse the size of the cape and other times I'm grateful for it and can exaggerate it even further. Being it's a living thing it gives you that luxury. Sometimes in a certain situation, an absolutely enormous cape adds to the emotion you are looking for and other times it's sucked so close to Spawn's body and draped so close to the ground, it looks radically different from what it is totally unfurled in its biggest dimension.

TM There are times when the cape is a pain in the rear, when we want to show his body, but you need to get this big drapery out of the way without obscuring everything else in the picture. Otherwise you have a man with a red backdrop in every single panel. If people notice, we have a tendency to sway the cape in one direction or the other. I did it for two reasons: 1) so I could show a little of the background, and 2) you had a sense that the wind was blowing and the forces of nature were in play and the cape isn't limp. There is a gale-force wind that buffets Spawn as he stands ready to go into war.

GC It's always good to have motion in stillness, even if it's totally static, have something moving – even a leaf blowing across the ground



or hair blowing across the face; something to show there is life.

TM If you take a look at the costume as a whole, we changed the skull on his belt and around his neck. They were more stylistic skulls and now they're realistic.

GC They're still stylistic, because those cheekbones come out pretty damn far.

TM There is a texture to them where before they seemed like they were made out of steel — manufactured — instead of someone picking something off the ground and sticking it on. I believe the boots and arm gauntlets have a lot more mass and weight to them than they did in the early years, so you feel Spawn has more density and is heavier.

GC I agree. When he stands still and faces an enemy and you've got that big right hand of his with that massive gauntlet, you don't want to be hit with that thing.

TM It's almost like a battering ram — some of the things he's got on him. The simple things, too, like the spikes used to be more of a manufactured look, then we decided to make them look like teeth or a shark's mouth. They weren't uniform and symmetrical, they went in different angles and would cut you in five different directions.

GC I remember when I first started to draw him that way I had a couple of fans at a convention come up and say, "We don't like them, we like them when they were neat and polished, now they look like rosebush thorns." And I said "Get used to it because that's they way, I'm keeping them." For me, if he was from Heaven maybe everything would be neat, polished, organized and clean, but he's from Hell so everything should be spikey, dangerous and twisted looking. It stuck and people like it now.

TM Even if we look at the chains. They are thicker and fatter. They used to be like the thickness of a pinky and now I feel they are more the thickness of a thumb. When you get hit by them it's not so much a whip, but it feels like it could knock over a car if it slammed into you.

GC Like a crushing force.

TM Remember when we used to have the red on his costume? It ended at the groin and it always struck me as a bit of a girdle look. So we changed it to black, I don't know when that was —

GC Issue 50 or so, right? Or was it earlier?

TM Might have been earlier when he met the little granny god. That's when we changed the cape to being Swiss cheese-like.

GC You're right, it wasn't issue 50, I forgot the number, but that particular arc was in my head.

TM It may have been 35. We got rid of that and now he's essentially

black and white. If you take the cape off, Spawn's costume is black and white minus the boots and the arm gauntlets.

GC There was also the change that even with the black costume there were far more highlights on the costume at one time than there are now. Now it's more like slivers to define muscle, whereas before there were patches of blue covering large areas. I use that sparingly only if it's absolutely necessary to define a form.

TM I talked to people about it in the HBO series. If he was just a shape then it's easier to take this guy and melt him back into the shadows and make him disappear than if you say, "Look at that, I see two arms and two legs, I see a head, and some fingers, oh it's a man, why am I afraid of a man?" We're more afraid of a ghost. Intellectually we all know he's a man, but I keep going in that direction and keep hoping someday we'll get that Spawn sequel movie made and I'll be able to present Spawn as this apparition that isn't tangible. Then he becomes what I always wanted him to be — The Boogeyman. The Boogeyman comes in many different shapes, forms and sizes. Let's detour here a little bit from this. The way that Spawn is going to evolve has to go hand in hand with how the artist evolves himself. Obviously, I'm the dad that gave birth to him, but you're the guy that has defined the look of Spawn over the years. With that said, anybody can go back to issue 16 (Greg's first *Spawn* issue) then take a look at issue 100 and if you covered up your name, people could say these are two different artists.

GC I'd agree.

TM So, what have you learned, not necessarily because you've drawn Spawn, that you've done that you're proud of over the course of the last five or six years as an artist?

GC There has been a lot of changes. I'm constantly in a state of evolution. It might seem more subtle these days. I went through many stages. I'd just come off *X-Force* where I was in a total superhero type of mode and then I got hooked up with you and you have such a flamboyant and organic inking style. I started to accommodate my style for that. I learned that there was so much freedom that I went extremely cartoony at that point in the *Spawn* books. I look back now and say, "Wow, I can't believe I put that much cartooniness in it." Now I have settled into a very slight bit of cartooniness, enough to bend reality. I still consider the style to be reality-based, but tweaked just enough so that it's super-believable even though you've got some cartoony stuff. The way I draw the Sam and Twitch characters is a good example, especially Twitch. Nobody's face is constructed that way. If you apply enough realistic know-how behind that cartoony face then you can create this false reality. The style has evolved to that point. That's where I'm at now.

TM What about in terms of page layouts?

GC That is still a running experience for me. I try different approaches, whether it's paying attention to the particular panel layouts or the negative space within the panels. I'm always searching for a better way to design it. Sometimes I discover stuff as I'm working, like if I draw this curve in this shape on this panel, I could tie that same curve into this other panel in another location and create a sweep within the whole page. I'm always discovering things. The more you do it, the more little doors open up.

TM My biggest task when I'm dealing with artists is why does it take all of you so long to figure out that you don't have to draw every single square inch of every single page?

GC We've receiving a lot of beatings from you to learn that lesson.

TM It's more of a guilt thing from our artists' point of view, we feel that we're the artist, so we should draw. If we're not drawing, then we're not doing our job. So we have a tendency sometimes to not acknowledge there are other people in the process. In this case there is going to be a writer that will put word balloons on that page.

GC That's one of the toughest ones.

TM But you say, "Oh yeah, I don't have to draw every single square inch because somebody is gonna put balloons someplace. I better leave some space for talking balloons." Even in terms of negative space and design elements, which is something that I got enamored with early in my career, that sometimes design can be just as good a storytelling tool as actually drawing every single rivet on the hubcap of a car.

GC I try to pick up tips from things I've seen you do and other guys who are strong at design. I don't consider myself a strong design artist as much as a strong illustrator. I try to incorporate that stuff to make it cool. I still fall into that trap of overdrawing the page. You're looking at each panel as an illustration and so you're not figuring there's words there. You're just drawing as you would if you wanted a beautiful composition filled with detail. Sometimes it goes into the space where there will eventually be a balloon covering up massive amounts of detail and you want to shoot yourself. You finally beat it into my head: Leave room, you're gonna save time, it's gonna make it quicker and if you must put something up there keep the detail sparse. It's only going to get masked and the book moves along and you know what: you get paid the same amount of money anyhow.

TM The concept I always tried to instill in people is the book is like a song. When you listen to music, every note isn't hit at its highest level. The tempo of a song isn't always at its maximum point. I think it's a mistake to isolate every panel as being a work of art instead of saying I've got 22 pages and 120 panels. The 120 as a whole have

to make a nice rhythm instead of each one screaming at me. It overwhelms your senses, like a song that only has two notes, it takes away from your climactic moments.

GC Over the years I've learned that when I read the plot and then depending on how it's laid out, I'll pick a moment on that page and if there's any kind of moment and I don't necessarily mean a big moment, but the most important element of that page, I'll put the most attention in that and the rest will be loose. If it's coming up to a real big pop, you tend to lay off the gas and lull into a false sense of quiet and — BAM — load up the details and the illustration as heavy as you possibly can. Like you said, it's like going from a low note to the highest decibel possible. There's a lot more punch to it that way.

TM One last question: This character came out of my brain, but because you put more time on the drawing board with it than I have, it's my kid, but you sorta raised him visually. What does being able to hang on until issue 100 mean to you?

GC There are different things. If you just want to talk about it as a professional, I take a lot of pride in that. I had to stick to it to go on for that long haul. The other thing is, you get so immersed in the character. The more issues you do...when you first start any kind of new character you're not comfortable in those shoes yet. The more you wear those shoes, the more broken in they get and then the faster you can run because you are so comfortable. The beauty is having this many issues with *Spawn*, I am so comfortable with this character and I know him so well and I know how I want to portray him, that drawing him is so much fun. I know his world because I've helped create it and I helped create his look. It's like we're old friends. I feel his emotions and his environment. So, being on for issue 100 has given me a real strong connection with that character.

TM I said in my editorial, you and Tom (Orzechowski, letterer) lasted way longer than I ever thought you would. Very early in the game, you came on board and literally helped define the look of this character and helped keep the book consistently in the Top 10. I would like to go on record and say thanks to you for helping us get to issue 100. I don't believe, Greg, that if you weren't still here...there still would be an issue 100 but it would be an event that I don't think most people would care about. I think you have helped to keep him in the public eye as much as I have and people are looking forward to the outcome of issue 100 instead of it just being another anniversary issue.

GC Thank you for that. I think we delivered the goods.

here's a look at artwork and sketches from

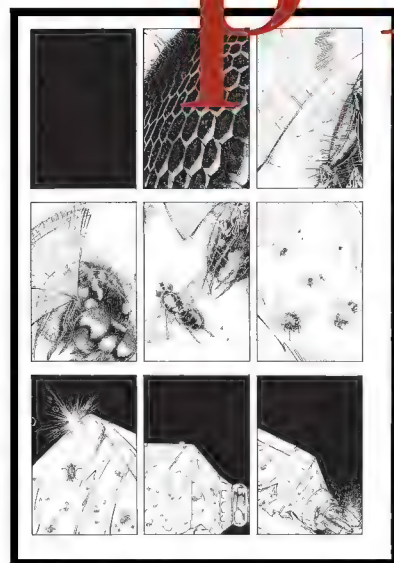
new spawn penciller angel medina.

angel takes over spawn starting next

issue in a special spawn 100 aftermath

story written by todd mcfarlane.

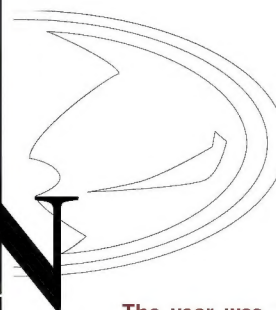
preview



ABOVE AND LEFT Upcoming Spawn artwork featuring pencils by Angel Medina and inks by Danny Miki.

EVOLUTION

CHRONICLING THE DEVELOPMENT OF THE SPAWN ACTION FIGURE

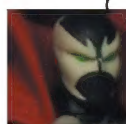


The year was 1992 when Todd McFarlane's Spawn creation finally saw the light of day in comic book form. Released in May of that year, the initial *Spawn* comic sold an amazing 1.7 million copies.

Though his Hell-born creation was an instant success in the comic book shops, Todd had a greater vision. He saw his character translated from two dimensions on paper into three dimensions in plastic. This Spawn anti-hero was an action figure waiting to happen.

Unfortunately, McFarlane was unable to find a toy manufacturer that shared his vision. So, in 1994, McFarlane did what he does best: He stepped up to the plate and said, "If you guys can't make my toys to my specifications, dammit, I'll just do it myself."

Rumor has it several of those early-1990s toy moguls had a good laugh at Todd's expense. There's no way, they thought, some scrawny Canadian comic book guy is going to come in here and make his own action figures. Todd proved them wrong. By 1994, McFarlane began action figure production and the company Todd Toys was born. Though the company officially changed its name to McFarlane Toys in late 1995, the groundwork had been laid for the resurrection. What they said couldn't be done, had been done.



SPAWN I

1994 _SERIES ONE

5 1/2 INCHES TALL

Articulated at neck, shoulders, thighs and knees.

INCLUDES: Piece of wood with a nail in it.



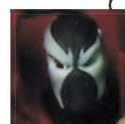
SPAWN II

1996 _SERIES THREE

6 1/2 INCHES TALL

Articulated at neck, shoulders, elbows, wrists, thighs and knees. Cape also has articulation as it can be spread open.

INCLUDES: Rifle.



SPAWN III

1997 _SERIES SEVEN

7 INCHES TALL

Articulated at neck, shoulders, elbows, left wrist, thighs and knees. Also has light up eyes.

INCLUDES: Bat, axe and owl (the owl was later replaced by a wolf).



SPAWN IV

1998 _SERIES TWELVE

6 1/2 INCHES TALL

Articulated at neck, shoulders, biceps, elbows, wrists, waist and hips.

INCLUDES: Gatling gun, two machine guns, pistol, knife, bandana and real chains.



SPAWN V

2000 _SERIES SEVENTEEN

7 INCHES TALL

Articulated at neck, left biceps, forearms, right hip, ankles, left thigh.

INCLUDES: Removable cape, real chains and custom rats-and-skulls base.

Todd McFarlane, comic book artist and self-proclaimed sports geek, had changed the face of the toy industry forever with his combination of articulation, artistic paint applications and extreme detail. Though in the years since, McFarlane Toys has branched out into other licenses, Spawn remains the backbone of the company.

In celebration of the 100th edition of the Spawn comic book, here's a look back at the evolution of the central Spawn action figure, from the debut of Spawn I in 1994's Series One to Spawn V in 2000.

The inaugural six-figure line from Todd Toys saw the debut of Spawn, Medieval Spawn, Clown, Tremor, Overkill, and Violator in toy form. The original Spawn figure featured a "Flying Cape with Swing-Open Action" and came packed with a piece of wood with a nail in it and a comic book.

When Series Three was released, Todd Toys

changed its name officially to McFarlane Toys and the second version of the Al Simmons Spawn made its debut. Spawn II had a "Wing-like Cape," a half-masked face and a gun.

In Series Seven, Spawn received the deluxe treatment. Spawn III was packaged in a window box and featured light-up glowing eyes and a large expandable cape. For the first time, Spawn came packaged with some animal friends; the first edition featured an owl; in the second-edition, Spawn was accompanied by a wolf.

In the fall of 1998, Series Twelve was released. Series Twelve included the fourth version of Spawn. Spawn IV, also known as Arsenal of Doom, was based on the cover of issue #55 of the monthly Spawn comic book. Spawn IV, produced in masked and unmasked versions, was armed to the teeth with a pistol, a knife and three separate machine guns.

The fall of 2000 marked the release of Series Seventeen and our fifth version of Spawn. This time he is based on the cover art of issue #87. Spawn V comes packaged on his own skull base and features the most elaborately detailed sculpt on any Spawn yet. Spawn V comes with a beautiful crimson red cape and a set of real chains to drape around the figure and the base.

As we have learned through the Hellspawn-mentor Cogliostro, Al Simmons was not the first Spawn. Since there have been many Spawns throughout history we have been able to explore some of those possibilities within the toy line. Medieval Spawn, Viking Spawn, Renegade, Future Spawn and the very popular Dark Ages lines have presented fresh interpretations of Spawn's role in the past, present and future. Stay tuned in 2001 to see what the future holds...



spawn iv: arsenal of doom

from SERIES TWELVE BASED ON

ARSENAL of DOOM

SPAWN 55 COVER ARTWORK BY

GREG CAPULLO AND DANNY MIKI

spawn v from series seventeen

BASED ON SPAWN 87 COVER ARTWORK

BY GREG CAPULLO AND DANNY MIKI

SPAWN V

April 0
DANNY MIKI





Tyrant
Lizard
King

EMPIRE